

NOTES

The following transcription is intended only for performing purpose and doesn't seek any critical goal.

The key, notes' values, accidents and colourings are as in the original manuscript, apart from:

- the perfect breves and the perfect brevis rests are dotted.

The C clefs are transposed in G clef and modern tenor clefs.

The coloured notes are to be performed as "hemiolæ" except the coloured second half of the ligaturæ followed by coloured minimæ, in the Superius and Altus, that are to be performed as a dotted minima plus a semiminima (see what are doing the other parts in the same time).

Instead of marking the "ligaturæ" with the usual square brackets, I tried to keep their original shape, as far as possible in the score alignment, to make them more visible. To represent the notes' values I used the following rules (simplifying the old ones):

- the left upstemmed notes are semibreves
- the notes without stem are breves
- the right downstemmed notes are longæ

I decided to keep the original manuscript's text placement, positioned above the staves, to leave the performers the freedom to make the effective text placement at their own judgement.

In the music before the baroque, the Time Signatures are intended just only as "time" prescription, i.e. which note value as to be counted (mensura) and how the different note values are to be divided (perfection and imperfection). This music is above all a vocal music and its rhythm (the accents) is based upon the text rhythm (the text accents) either following or contrasting it. The text rhythm being not modular by definition, forcing a bar division, i.e. a modular rhythm, upon this music is a theoretical error involving practical ones: to put the accents in the wrong places and to prevent a correct understanding of the melodic flowing.

The single parts are put together in score for a better overall sight of the harmonic, melodic and rhythmic structure of the composition.

I corrected what I presumed to be errors but, as I'm not a professional music paleography scholar, if you have any doubt you can download the fac simile of the manuscript from the following address:

http://www.trentinocultura.net/catalogo/manoscrittimusicali/portal/server.pt?open=514&objID=19772&parentname=CommunityPage&parentid=1&mode=2&in_hi_userid=19324&cached=true

Those peoples who are interested in the mensural notation can find useful to visit the following website (only Italian, sorry):

<http://www.musica-antica.info/paleografia/>

Sanctus – Missa cucu

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The musical score is written for four voices (Soprano, Alto, Tenor, and Bass) in a four-part setting. The lyrics are in Latin, with a playful 'cucu' refrain. The score is divided into four systems, each containing four staves. The first system shows the beginning of the 'Sanctus' section. The second system continues the 'Sanctus' section. The third system begins the 'Agnus Dei' section. The fourth system concludes the 'Agnus Dei' section. The lyrics are as follows:

System 1:
Sanc tus sanc tus sanc
Sanc tus sanc
cucu cucu
Sanc tus

System 2:
sanc
tus sanc tus do
Sanctus
sanc tus

System 3:
tus Domi nus De us saba
minus De us saba
do mi nus cucu
do mi nus Deus saba

System 4:
oth
cu saba oth
oth

Ple ni sunt

Ple ni sunt ce

ce li et ter

ra glori a tu

ter ra glo ria tu a

Osan

Osan

Osanna


Osan



System 1: Four staves (Soprano, Alto, Tenor, Bass). The Soprano staff contains the lyrics "na" and "in". The music is in a single system with various note values and rests.



System 2: Four staves (Soprano, Alto, Tenor, Bass). The Soprano staff contains the lyrics "in" and "ex". The Tenor staff contains the lyrics "excel". The music continues with various note values and rests.



System 3: Four staves (Soprano, Alto, Tenor, Bass). The Soprano staff contains the lyrics "sis". The music continues with various note values and rests.



System 4: Four staves (Soprano, Alto, Tenor, Bass). The Soprano staff contains the lyrics "na". The music continues with various note values and rests.

in excel sis

cel sis

in ex cel sis

Benedictus qui

Benedictus qui

ve qui

ve

nit

nit

nit



First system of the musical score, featuring three staves (treble, alto, and bass clefs). The lyrics "in nomi" are written above the first staff, and "in nomi" are written above the second staff. The music consists of a series of eighth and sixteenth notes, with some rests.



Second system of the musical score, featuring three staves. The lyrics "ne do" are written above the first staff, and "ne do" are written above the second staff. The music continues with a similar rhythmic pattern of eighth and sixteenth notes.



Third system of the musical score, featuring three staves. The lyrics "mi" are written above the first staff, and "mi" are written above the second staff. The music continues with a similar rhythmic pattern of eighth and sixteenth notes.



Fourth system of the musical score, featuring three staves. The lyrics "ni" are written above the first staff, and "ni" are written above the second staff. The music continues with a similar rhythmic pattern of eighth and sixteenth notes.

Osanna ut supra